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A historical and theoretical look at the percussion ensemble work 'October Mountain' by Alan Hovhaness

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A HISTORICAL AND THEORETICAL LOOK AT THE PERCUSSION
ENSEMBLE WORK 'OCTOBER MOUNTAIN' BY ALAN HOVHANESS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The College of Music and Dramatic Arts

by

Joe W. Moore III

B.M., University of Central Florida, 2009

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Dedicated to my parents Joe W. Moore Jr. and Karen D. Moore

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ABSTRACT

October Mountain (1942) is one of the standard early works written for the percussion ensemble. There has, however been little examination of the work theoretically. The primary focus of this document is to study the composer, Alan Hovhaness, the compositional structure of the piece, and to provide a guide for performance as well as a historical and theoretical reference for performers, conductors, and pedagogues in the field of percussion.

My research included Hovhaness's life, his compositional styles, and the influence of cultural identity on his compositions. This required the study of compositional techniques used by Hovhaness, particularly in his percussion writing. Therefore, I thoroughly examined *October Mountain* his only work written specifically for percussion ensemble. In addition to my own personal study of *October Mountain*, I also consulted other documents that survey Hovhaness's use of percussion and rhythm. These included Arnold Rosner's *Analytical Survey of the Music of Alan Hovhaness* and Laura McShane's *Mysterious sounds of evocative, poetic beauty: percussion in the music of Alan Hovhaness*. In regards to his heritage, I researched the Armenian culture and found several studies on national identity, these included but were not limited to *Armenian Folk Arts, Culture, and Identity* edited by Levon Abrahamian, as well as Simon Schama's *Landscape and Memory*. This document contains a list of recordings of *October Mountain*, as well as a list of Hovhaness's chamber works that include percussion instruments.

INTRODUCTION

The percussion ensemble has become a valuable performance idiom for percussionists around the world and is essential for the study of percussion in university music programs. Several works composed between 1920 and 1945 have directly influenced the development of this ensemble.¹ These works include *Ballet Mechanique* (1924) by George Antheil, *Ritmicas No. 5 and 6* (1930) by Amadeo Roldán, *Ionisation* (1931) by Edgard Varèse, *Ostinato Pianissimo* (1934) by Henry Cowell, *First Construction* (1937) and *Third Construction* (1941) by John Cage, *Toccata* (1941) by Carlos Chavez, and *October Mountain* (1942) by Alan Hovhaness.

The establishment of the percussion ensemble in the collegiate music curriculum began in 1950. Paul Price, a graduate of the New England Conservatory, first introduced the idea of a percussion ensemble as a part of the curriculum at the University of Illinois.² Following Paul Price and the University of Illinois, several institutions began to offer percussion ensemble as a part of their curricula. Warren Benson at Ithaca College founded the second collegiate percussion ensemble in 1953. Benson's group was the first group to go on tour, traveling in the eastern United States.³ Both Price and Benson programmed their early percussion ensemble concerts using the works of Antheil, Roldán, Varèse, Cage, Chavez, and Hovhaness.⁴

¹ Wesley Brant Parker, *The History and Development of the Percussion Orchestra* (Florida State University, 2010), 7.

² Frederick D. Fairchild, "Paul Price," Percussive Arts Society Hall of Fame, <http://www.pas.org/experience/halloffame/PricePaul.aspx> (accessed February 16, 2014)

³ Lauren Vogel Weiss, "Warren Benson," Percussive Arts Society Hall of Fame, <http://www.pas.org/experience/halloffame/BensonWarren.aspx> (accessed February 16, 2014)

⁴ Frederick D. Fairchild, "Paul Price," Percussive Arts Society Hall of Fame, <http://www.pas.org/experience/halloffame/PricePaul.aspx> (accessed February 16, 2014)

October Mountain, by Alan Hovhaness, seems to have been overlooked with regards to research and theoretical study. I recall my studies as an undergraduate at the University of Central Florida where I first performed *October Mountain*. The piece was then described to me as a historical work of the percussion ensemble repertoire. As my studies led me to Louisiana State University, my fascination with *October Mountain* grew and I wanted to extend my knowledge of this work and the composer. Therefore, I decided to embark on an in-depth study of both the composer and the piece.

Because *October Mountain* is a standard work in the percussion ensemble repertoire, the piece warrants study and analysis. By studying Alan Hovhaness's life, his interests, religious beliefs, compositional techniques, and musical influences, percussion ensembles can better understand and perform *October Mountain*. The aim of this document is to provide a detailed study of this work as well as the composer.

CHAPTER 1: ALAN HOVHANESS

Early Life

Alan Hovhaness was born on March 8, 1911 in Somerville, Massachusetts. His father, Haroutiun Hovanes Chakmakjian, was of Armenian decent and his mother, Madeline Scott, was of Scottish ancestry.⁵ Both of Hovhaness's parents encouraged his early interests in music. As a young musician, he took piano lessons with Adelaide Proctor and Heinrich Gebhard in Boston, Massachusetts. In addition to music, Hovhaness's childhood interests included meditation and mysticism.⁶ He became interested in composing music at age fourteen and although his parents were supportive, they were not completely fond of the idea.⁷

Hovhaness began his collegiate career at Tufts University and soon transferred to the New England Conservatory to study music. While attending the conservatory, he studied with American composer Frederick Converse, who was well known for his opera *The Pipe of Desire* (1910). This was the first American work ever performed at the Metropolitan Opera. He is also known for his symphonic poem entitled *The Mystic Trumpeter* (1904) based on the poem under the same title by Walt Whitman, which is included in Whitman's anthology, *Leaves of Grass*.⁸ Alan Hovhaness was one of Converse's most famous composition students. Converse was responsible for introducing Hovhaness to the music of India, which sparked his interests in the

⁵ Jim Cotter, "Hovhaness, Alan," *Music of the Twentieth-century Avant-garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Greenwood Publishing Group, 2002), pg. 211.

⁶ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

⁷ Ibid.

⁸ Cotter, 211.

music of Armenia as well as other Middle Eastern countries.⁹ Figure 1 is a photo of Alan Hovhaness in 1935.

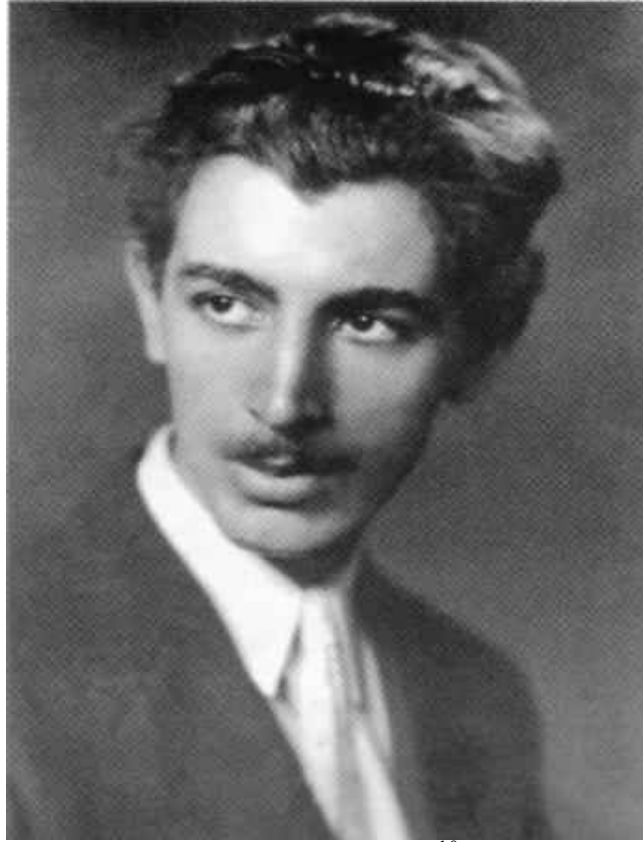


Figure 1: Alan Hovhaness – 1935¹⁰

In the summer of 1942, Hovhaness was a scholarship student of Bohuslav Martinu at the Berkshire Music Center in Tanglewood, Massachusetts. Martinu was a well-known Czech composer of modern classical music; twentieth century classical music that is highly diverse without a dominant style.¹¹ It is unclear how much Hovhaness's study with Martinu affected his

⁹ Rosner, 762.

¹⁰ Photo of Alan Hovhaness in 1935, © Hinako Fujihara Hovhaness.

¹¹ Jim Cotter, "Hovhaness, Alan," *Music of the Twentieth-century Avant-garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Greenwood Publishing Group, 2002), pg. 211.

music. This is because of his early departure from Tanglewood after being criticized by Leonard Bernstein and Aaron Copland. Hovhaness speaks of his experience in an interview:

I found a very great antagonism with the ideas of most of the composers there. Not with Martinu personally, but somehow I had a very antagonistic relationship there with the Copland School and it didn't seem to work out very well. I left it, really, before I was through.¹²

The criticism from his contemporaries led Hovhaness to rethink his compositional style. In doing so, he destroyed much of the music he had written up to that point.¹³

Compositional Style

Alan Hovhaness's career can be separated into four compositional periods. His first covers all of his compositions from 1930 to 1943.¹⁴ The works written during this timeframe are difficult to study as many of them were destroyed after he attended Tanglewood. The pieces that did survive are full of religious content, portraying a divine relationship with a higher power.¹⁵ Beyond 1943, his music can be divided into three other style periods. The second, which is referred to as his "Armenian" period, was from 1943 to 1950. During these years Hovhaness transformed his compositional style utilizing the influence of his meditative activities. He also

¹² Julia Michaelayan, "An Interview with Alan Hovhaness," *Ararat: A Quarterly* 45, no. 1 (Winter 1971):19-31.

¹³ Jim Cotter, "Hovhaness, Alan," *Music of the Twentieth-century Avant-garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Greenwood Publishing Group, 2002), pg. 211.

¹⁴ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

¹⁵ Arnold Rosner, "An Analytical Survey of the Music of Alan Hovhaness" (Ph. D. Mus. diss., State University of New York at Buffalo, 1972), 23.

spent some time studying the music of Armenian priest-composer Komitas Vardapet.¹⁶ The third phase of his writing began in the early 1950s and lasted through the year 1960. This may have been Hovhaness's most varied period as he composes in different styles and none of them seem to control the development of his writing. In this period he combined the two preceding writing styles with new compositional trends.¹⁷ This allowed him to write longer works that are rich in orchestration and scoring. The timeframe of this style period also coincides with his rise to popularity as a composer. Hence, many of his works were written upon commission or request. Arnold Rosner writes in his survey, "Hovhaness seems never to have turned down a commission."¹⁸ This may explain Hovhaness's prevailing use of elements of his older music in new works.

As a two-time recipient of the Guggenheim Fellowship in 1954 and in 1958 as well as being awarded the Fulbright in 1959, Hovhaness was able to travel to India and Japan. There, he collected native folk songs that he would later use in his own works.¹⁹ Foreign elements from his study of Eastern music are present throughout his fourth compositional period beginning in 1960 and lasting until the end of his life. The works in this period contain several elements of Japanese music and utilize a compositional technique called chordal sonority. This is the long sustain of

¹⁶ Ibid.

¹⁷ Arnold Rosner, "An Analytical Survey of the Music of Alan Hovhaness" (Ph. D. Mus. diss., State University of New York at Buffalo, 1972), 12.

¹⁸ Ibid.

¹⁹ Nicolas Slonimsky and Laura Kuhn, "Hovhaness, Alan," *Baker's Biographical Dictionary of Musicians*, eds. Nicolas Slonimsky and L. Kuhn (New York: Schirmer Books, 2001), iii: 1622.

various pitches that blend together in an even and balanced way, therefore, not alluding to any particular key or tonic.²⁰

Hovhaness's music is primarily religious in nature and has been known to evoke tranquility, fear, ecstasy, mystery and chaos.²¹ The composer expresses these emotions through his ever-changing compositional techniques. His melodies are clear, conjunct, and typically confined to the notes of a particular scale or mode. Ranging from diatonic scales to ragas-ancient traditional melodic patterns in Indian music.²² His music typically progresses modally or chromatically rather than through harmonic function within a key.²³ Standard motivic development procedures are uncommon in Hovhaness's music; instead there is a prevailing presence of counterpoint.²⁴ Avoiding Classical and Romantic forms as well as traditional Western orchestration, he used polyrhythmic and poly-modal techniques to develop his music.²⁵ Examples from each of his compositional style periods are displayed in figures 2, 3, 4, and 5.

²⁰ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

²¹ Jim Cotter, "Hovhaness, Alan," *Music of the Twentieth-century Avant-garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Greenwood Publishing Group, 2002), pg. 211.

²² Ibid.

²³ Rosner, 762.

²⁴ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

²⁵ Ibid.

Examples from each Compositional Period

FIRST PERIOD (1930-1943)

4

II

♩ = around 88

Marimba

Glockenspiel

Timpani in F#, B

Bass Drum

Gong

Giant Tam Tam

Mar.

Glock.

Timp.

B.D.

Gong

T. T.

Figure 2: *October Mountain* (1942), Mvt. II, m.1-8 Use of *jhala* (marimba part)²⁶ [*Jhala* is explained further in chapter 3] Copyright © 1957 C.F. Peters Corporation. Used by permission. All Rights Reserved.

²⁶ Alan Hovhaness, "October Mountain" (New York: C.F. Peters Corporation, 1957)

SECOND PERIOD (1943-1950)

ARMENIAN RHAPSODY No.1
On Armenian mountain village tunes

ALAN HOVHANESS
OPUS 45

Fast but majestic (♩=152)

The musical score for *Armenian Rhapsody No. 1* by Alan Hovhaness, Opus 45, is shown for measures 1-17. The score is for a full orchestra, including Violins 1, 2, and 3; Viola; Violoncello 1 and 2; and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Fast but majestic' with a metronome marking of quarter note = 152. The score shows the first three systems of music. The first system has measures 1-4, the second system has measures 5-8, and the third system has measures 9-12. The music features long sustained tones in the strings, particularly in the Violoncello and Contrabass, which are described in the caption as alluding to meditation and modal melodic lines based on Armenian village tunes. The score is marked with '1', '2', '3', and '4' in small boxes above the staves, indicating specific measures or phrases.

Figure 3: *Armenian Rhapsody No. 1* (1943), m. 1-17 - Long sustained tones alluding to meditation and modal melodic lines based on Armenian village tunes²⁷

²⁷ Alan Hovhaness, "Armenian Rhapsody No. 1," (New York: Peer International Corporation, 1944)

THIRD PERIOD (1950-1960)

The musical score is for the piece "Mysterious Mountain" (1958), Movement I, measures 32-34. It is a rich orchestration featuring a large ensemble of instruments. The score is divided into two systems. The first system covers measures 32-34, and the second system covers measures 35-37. The instruments listed on the left include Flutes (Fls.), Oboes (Obs.), English Horn (E. Hn.), Bass Clarinet (B. Cl.), Bassoons (Bns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba (Tb.), Timpani (Timp.), Harp (Hp.), Violins (Vns.), Viola (Via.), Violoncello (Vcl.), and Double Bass (Cb.). The score includes dynamic markings such as *ff*, *cresc.*, and *fff possibile*. The music is in 3/4 time and features a rich orchestration with many instruments playing simultaneously.

Figure 4: *Mysterious Mountain* (1958), Mvt I, m. 32-34 - Rich orchestration and scoring, commissioned by Leopold Stokowski²⁸ Copyright © 1958 (Renewed) by Associated Music Publishers, Inc. (BMI) International Copyright Secured. All Rights Reserved.

²⁸ Alan Hovhaness, "Mysterious Mountain," (New York: Associated Music Publishers, Inc., 1958)

FOURTH PERIOD (1960-2000)

FANTASY ON JAPANESE WOOD PRINTS

ALAN HOVHANESS, OP. 23

espressivo ♩ = possibly 92

SYMPHONIC

VN. *Senza misura*

PIANO

VA, Vc, Cb, PIZZ *improvise on these notes, rapidly but softly*

sempre

1 *Senza misura*

VN. *OB. 1*

pp *very free* *OB. 2* *CL. 1* *CL. 2*

2 *espressivo* ♩ = possibly 92

VN. *pp* *(Senza misura)*

VA, Vc, Cb, PIZZ *improvise on these notes (rapidly and softly)*

Copyright © 1965 by C. F. Peters Corporation

Figure 5: *Fantasy on Japanese Woodprints* (1965) Opening - Chordal sonority and Japanese influence²⁹ Copyright © 1965 by C.F. Peters Corporation. Used by permission. All rights reserved.

²⁹ Alan Hovhaness, "Fantasy on Japanese Woodprints," (New York: New York: C.F. Peters Corporation, 1965)

Alan Hovhaness was one of the most prolific American composers of the twentieth-century, leaving us with a surviving corpus of well over 400 works.³⁰ He composed several operas, symphonies, accompanied and unaccompanied choral works, chamber works, besides many works for solo instruments. He also wrote the librettos for his operas as well as poems for his vocal compositions.³¹

Influence on the Musical World

From 1948-1951, Hovhaness served on the faculty of the New England Conservatory of Music. He later moved to New York to accept a job as broadcaster with the overseas network Voice of America.³² Beginning in 1953, he was able to focus solely on composition after receiving a variety of grants³³ and commissions. Leopold Stokowski, a leading conductor of the early and mid-twentieth century, commissioned Hovhaness to write the orchestral work entitled *Mysterious Mountain* in 1955. The work has become Hovhaness's best-known composition.³⁴

Hovhaness also held composer-in-residence positions at the University of Hawaii (1962) and the Seattle Symphony Orchestra (1967).³⁵ As Hovhaness grew older, he did not allow age to

³⁰ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

³¹ Ciro G. Scotto, "Hovhaness, Alan," *Contemporary Composers*, eds. Brian Morton and P. Collins (Chicago: St. James Press, 1992), pg. 411.

³² Ibid.

³³ Two Guggenheim Fellowships, Fulbright Fellowship, Rockefeller Grant, and National Institute of Arts and Letters.

³⁴ Jim Cotter, "Hovhaness, Alan," *Music of the Twentieth-century Avant-garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Greenwood Publishing Group, 2002), pg. 211.

inhibit his compositional output. In fact, during his old age Hovhaness was the most productive, writing over thirty symphonies. He died at the age of eighty-nine in Seattle, Washington on June 21, 2000.³⁶

As most twentieth-century composers developed new compositional techniques as the central component of their work, Hovhaness concentrated on the mystical and religious aspects of musical expression.³⁷ He identified spiritually with Eastern religions rather than those of the West; as a result his music has been better received in countries other than his own.³⁸ Hovhaness followed his own path compositionally with little regard for the common methods and techniques of his contemporaries. Despite the high mystical intentions of his compositions, Hovhaness typically wrote *Gebrauchsmusik* - utility music composed for some specific identifiable purpose i.e. celebrations, ceremonies, competitions, commissions, and etc.³⁹ As one of the most frequently performed American composers, Hovhaness's legacy remains in one of the most substantial bodies of work by any composer in the twentieth-century.⁴⁰

³⁵ Nicolas Slonimsky and Laura Kuhn, "Hovhaness, Alan," *Baker's Biographical Dictionary of Musicians*, eds. Nicolas Slonimsky and L. Kuhn (New York: Schirmer Books, 2001), iii: 1623.

³⁶ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

³⁷ Jim Cotter, "Hovhaness, Alan," *Music of the Twentieth-century Avant-garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Greenwood Publishing Group, 2002), pg. 212.

³⁸ Ibid., 213.

³⁹ Ibid.

⁴⁰ Ibid.

CHAPTER 2: ARMENIAN INFLUENCE

Armenia

Armenia is geographically located on the border of Eastern Europe and Southwest Asia. This region is known as the South Caucasus, as it spans across the southern portion of the Caucasus Mountains.⁴¹ Armenia is bordered by Georgia on the north; Iran on the south, Azerbaijan on the east, and Turkey on the west as seen in figure 6.



Figure 6: Map of Armenia⁴²

⁴¹ Alexander J. Fisher, "Armenia," *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 722.

⁴² Ibid.

Armenian Identity

In Simon Schama's book "Landscape and Memory," he discusses the way a landscape can be associated with the culture of the inhabitants of the land:

Landscapes are culture before they are nature; constructs of the imagination projected onto wood and water and rock. . . . But it should also be acknowledged that once a certain idea of landscape, a myth, a vision, establishes itself in an actual place, it has a peculiar way of muddling categories, of making metaphors more real than their referents; of becoming, in fact, part of the scenery.⁴³

The mountainous region consisting of volcanic peaks, valleys, lakes, rivers and forests has always shaped the conditions of life for Armenians and influenced their system of thought. This, along with religion and music, provides a unique environment in which Armenian identity is rooted.⁴⁴

Mt. Ararat

In ancient times Mt. Ararat was known as Masis, typically called "Azatn Masis," which means "holy," "high-born," and "free." The mountain has been sacred to Armenians throughout their history and has inspired as well as influenced the thought of the people as a source of mythology.⁴⁵ One common tale is of a man named Utnapishti who gained immortality by surviving a terrible flood in an ark for six days and seven nights. He subsequently landed his ark on a mountain located north of his country. A more familiar story would be the version in the Judaic Bible, where Noah escaped the flood in an ark and eventually landed on a mountain. "And

⁴³ Simon Schama, *Landscape and Memory* (New York: Random House, 1996), 61.

⁴⁴ Hamlet Petrosyan, "Symbols of Armenian Identity," *Armenian Folk Arts, Culture, and Identity*, eds. Levon Abrahamian and N. Sweezy (Indiana University Press, 2001), 23.

⁴⁵ Ibid.

the ark rested in the seventh month, upon the mountains of Ararat” (Genesis 8.4).⁴⁶ The view of Mt. Ararat as sacred remained dominant from ancient times through the Middle Ages and is still perceived as a sacred place today.⁴⁷ Figure 7 is a photo of Mt. Ararat overlooking the capitol city of Yerevan, Armenia.



Figure 7: Mt. Ararat overlooking the capitol city of Yerevan⁴⁸

⁴⁶ Hamlet Petrosyan, “The Sacred Mountain,” *Armenian Folk Arts, Culture, and Identity*, eds. Levon Abrahamian and N. Sweezy (Indiana University Press, 2001), 33.

⁴⁷ Ibid.

⁴⁸ Ibid.

Written Dialect

When the Armenians adopted Christianity, early in the fourth century AD, they did not have a written language. Therefore, the first preachers had to read the Bible in Greek or Syriac and then translate the text into Armenian for new believers. Eventually this caused many believers to leave church feeling empty because of the language barrier. In addition, preachers began to feel vain in their efforts to share Christianity.⁴⁹ To resolve this situation, preacher Mesrop Mashtots undertook the task of creating an alphabet from the Armenian spoken language. The construction of the Armenian letters of the alphabet resulted from Mashtots's efforts to correspond to those of the Greek Alphabet in their phonetic order.⁵⁰ Once created, he first used the Armenian alphabet to translate the book of Proverbs, which advises a man "to know wisdom and instruction and to perceive the words of understanding."⁵¹

Although the Armenian alphabet was created to translate the Christian Bible, its use became essential to the writing and literature of the culture. Armenians did not use writing for describing everyday matters; in fact, anyone planning to create an original work was often expected to explain the worth of the idea. There are nearly 30,000 existing handwritten books in Armenia from the Middle Ages; these texts discuss topics such as history, philosophy, geography, mathematics, medicine, and music.⁵²

⁴⁹ Hamlet Petrosyan, "Writing and the Book," *Armenian Folk Arts, Culture, and Identity*, eds. Levon Abrahamian and N. Sweezy (Indiana University Press, 2001), 52.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

Religion, Temples, and the Cross-Stone

Armenia was the first nation to adopt Christianity as a state religion in 301AD. Since then, Christianity has become their predominant religion.⁵³ The Armenian Church was founded by two of Jesus's apostles, Jude Thaddeus (also known as St. Jude), and Bartholomew. The Apostles preached Christianity in Armenia between 40-60AD. They also founded the Armenian Apostolic Church, to which over 93 percent of Armenian Christians belong. The other 7 percent of Armenian Christians are Catholic, Baptist, or Presbyterian.⁵⁴

Since the third millennium BC, Armenians have always had two sacred ritual spaces: the home hearth and an open-air sanctuary. The home hearth eventually developed into the temple, while the open-air sanctuary took on the form of a central square, where festivals or celebrations might take place.⁵⁵ The construction of Christian churches and temples began at the end of the fourth century. These structures were built in isolated areas emerging from nature far from human settlement, in order to preserve the landscape as God's dwelling place.⁵⁶ They were also designed to embody the idea of reaching towards heaven in search of salvation.⁵⁷

⁵³ Boghos Levon Zekiyan, "Religion and Spirituality," *The Armenians*, Translated by Bryan Fleming (New York: Rizzoli, 1986), 85.

⁵⁴ Ibid.

⁵⁵ Hamlet Petrosyan, "The Temple," *Armenian Folk Arts, Culture, and Identity*, eds. Levon Abrahamian and N. Sweezy (Indiana University Press, 2001), 40.

⁵⁶ Ibid.

⁵⁷ Ibid.

Khachkar (cross-stones) are freestanding rectangular slabs with a cross carved into the center against a background of geometrical shapes.⁵⁸ They are usually 5 to 10 feet in height, 20 to 40 inches in width, and 4 to 12 inches thick. *Khachker* are primarily found in ancient settlements near temples and in cemeteries.⁵⁹ The sense of “sacred” extends itself into the fabric of the Armenian culture, giving the people a mystic and creative experience of belief in a higher power, while also providing the principle of human freedom.⁶⁰ Photos of temples and cross-stones are shown in the figures 8, 9, 10, and 11.



Figure 8: Temple of Amberd in Gandzasar, Armenia⁶¹

⁵⁸ Hamlet Petrosyan, “The *Khachkar* or Cross-Stone,” *Armenian Folk Arts, Culture, and Identity*, eds. Levon Abrahamian and N. Sweezy (Indiana University Press, 2001), 60.

⁵⁹ Ibid.

⁶⁰ Hamlet Petrosyan, “The Temple,” *Armenian Folk Arts, Culture, and Identity*, eds. Levon Abrahamian and N. Sweezy (Indiana University Press, 2001), 40.

⁶¹ Photo of Amberd Temple in Gandzasar, Armenia. Photographer unknown.



Figure 9: Garni Temple in Kotayk, Armenia⁶²



Figure 10: Photo of Armenian “Cross-Stones”⁶³

⁶² Photo of Garni Temple in Kotayk, Armenia. Photographer unknown.

⁶³ Photo of Armenian Cross-Stones. Photographer unknown.



Figure 11: Cross-Stones in Geghard Monastery, Armenia ⁶⁴

Music

Music, whether professional, folk, or sacred, has always been an important component of Armenian life and culture. Sacred spiritual beliefs, the beauty of the land, and the history of the people has always been reflected and reinforced through music.⁶⁵ As a central part of life, music was seen as an art form that should be studied. Early musical studies in Armenia dealt with theoretical classification of melodies. This would eventually lead to the development of new genres of sacred and secular music, reaching a point where the need for notation became necessary. As a result, *khazer*, Armenian neumes were created.⁶⁶

⁶⁴ Photo of Cross-Stones in Geghard Monastery, Armenia. Photographer unknown.

⁶⁵ Manuk Manukian, “Music of Armenia,” *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 723.

⁶⁶ *Ibid.*, 724.

Following the invasion by the Turks, Mongols, and Tatars in the 9th century, Armenian culture seemed to be on the verge of ruin. Much of the population was enslaved and cultivated land areas as well as forests were destroyed by fire.⁶⁷ In 1080, a new Armenian kingdom called Cilicia was founded. This allowed the civilization and culture to flourish for the next three centuries. However, in 1375 Cilicia was brought into ruin; scattering the people of Armenia to other countries and nations for refuge.⁶⁸ Music then became the defining body of Armenian national spirit.⁶⁹ New genres of folk songs reflecting the loss of homeland were created. Examples include the *antouni*⁷⁰ and *pandoukhti*⁷¹ songs, which express the spirit of an exiled people. Many of these songs and their texts have been preserved in the *Tagharan* (1513) - a collection of the sacred music and folk songs of Armenia.⁷²

From the end of the fifteenth century up to the eighteenth century, a new phase of Armenian cultural development led to the foundation of printing houses, educational institutions, and advancement in the art of *ashughs*. *Ashughs* (minstrels) were and are an important part of

⁶⁷ Manuk Manukian, "Music of Armenia," *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 724.

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ *Antouni* songs refer to the "homeless"/scattered Armenian people as a result of oppression.

⁷¹ *Pandoukhti* are revolutionary songs meant to inspire the people to and preserve hope for a scattered nation.

⁷² Manukian, 725.

Armenian music and culture. Sayat Nova was the most important *ashugh*, as it is believed that the oral Armenian folk music tradition stems directly from him.⁷³

The nineteenth century marked a new era in Armenian music, as composers combined folk, professional, and sacred styles with modern European traditions.⁷⁴ In 1813, the *khazer* notation system was replaced by a one devised by theorist and composer Hambardzum Limondjian (1768-1839). Unlike the European system, Limondjian's system was able to capture Armenian monody without forcing melodic lines into a well-tempered order. The new notation preserved an extensive portion of Armenian musical heritage.⁷⁵ Figure 12 displays Limondjian's notational system.

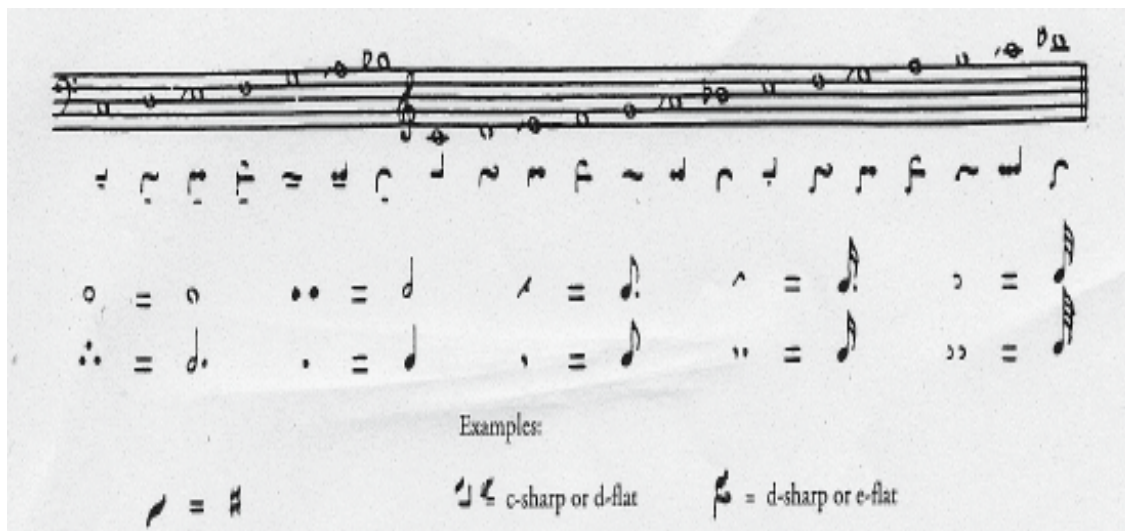


Figure 12: Hambardzum Limondjian's notational system⁷⁶

⁷³ Johnathan McCollum and Andy Nercessian, *Armenian Music: A Comprehensive Bibliography and Discography* (Scarecrow Press, Inc., 2004), 21.

⁷⁴ Manuk Manukian, "Music of Armenia," *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 725.

⁷⁵ Ibid.

⁷⁶ Manuk Manukian, "Music of Armenia," *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 727.

Composers Khristofor Kara-Murza, Makar Ekmalyan, and Nikpghayos Tigranyan were important in the onset of the new era of music. Khristofor Kara-Murza (1853-1902) introduced homophony to Armenian music, organizing his first concert of choral music in Tiflis (the Eastern Cultural Center) in 1885.⁷⁷ Throughout his life, Kara-Murza traveled extensively to spread his native music by organizing choirs and presenting concerts of various styles of Armenian music utilizing his own harmonization. This allowed homophony to be firmly established in Armenian music.⁷⁸ Makar Ekmalyan (1856-1905) was primarily known for his harmonization of the Armenian liturgy, as his version is still one of the most frequently performed.⁷⁹ Nikpghayos Tigranyan (1856-1951) published a piano collection entitled *Transcaucasian Folk Songs and Dance Music* (1887), in which he transcribed much of the traditional folk music of Armenia. These transcriptions were the first attempts to arrange traditional Armenian melodies for a European instrument.⁸⁰ Although these composers were responsible for new professional music in Armenia, the folklore used in their writing was based mainly on European harmonies; clashing with authentic Armenian music.⁸¹

Armenian priest-composer Komitas Vardapet (1869-1935) was committed to the idea that Armenians had their own unique music. Following this belief, he transcribed more than four thousand folk melodies, which later became the subject and source material for his theoretical

⁷⁷ Manuk Manukian, "Music of Armenia," *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 727.

⁷⁸ Ibid., 727.

⁷⁹ Ibid., 728.

⁸⁰ Ibid., 729.

⁸¹ Ibid.

studies and original compositions.⁸² This solved the issue of the “harmonization clash” the other composers found troublesome. Through Vardapet’s study of folk music and his compositional style, national features became more apparent, allowing Armenian professional music to further develop. He recognized the tetrachordal⁸³ basis of Armenian music as well as the contrasting polyphony, where each voice of the musical texture could be heard as an independent monody. This kept the monodic nature of each melody from getting lost in the polyphonic texture.⁸⁴ Although many of his compositions were lost during the genocide of 1915, the recovered works have become the primary example of classical Armenian professional music. His compositions have continued to influence the development and value of Armenian music.⁸⁵ Figure 13 is a photo of Komitas Vardapet.



Figure 13: Komitas Vardapet⁸⁶

⁸² Ibid., 730.

⁸³ A tetrachord is a scale of four notes sounded simultaneously. The interval between the first and final pitch is a perfect fourth.

⁸⁴ Manuk Manukian, “Music of Armenia,” *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 730.

⁸⁵ Ibid, 732.

⁸⁶ Ibid, 725.

Theoretical Characteristics

The most important characteristics of Armenian music; as listed in The Garland Encyclopedia of World Music, Volume 6:

- Monody and monodic (monophonic) concepts.⁸⁷
- Rich, expressive melodies featuring melisma and usually accompanied by an instrument. (A tonic pedal point is still common in most genres of sacred and instrumental music.)⁸⁸
- A mainly tetrachordal structure (C–D–E–F; F–G–A–Bb; Bb–C–D–Eb; and so on) of the non-tempered scale, in which the third tone of each tetrachord is a little lower than that in the tempered scale. As a result, D–E is considered a “tight” tone, and E–F is a “loose” semitone because E is low. In developing his “New Armenian Notation,” Hambardzum Limondjian took this into consideration.
- A system of different melodic models with specific intonations; specific rhythmic and final cadential formulas; and various modal structures using diatonic; altered, diminished, or augmented major-minor; Locryan; and harmonic scales. These structures are believed to have been shaped in ancient times and are still considered a fundamental feature of the national music.
- The specific function of the tonic antithesis around which a melody begins to unfold. The interval between the antithesis and the tonic can vary from a minor third to a seventh, and it defines both the diapason and the emotional substance of the melody.
- A metric system that includes simple, compound, regular, irregular, and altering measures. The most common meters include 5/8 and 7/8. However, some songs may have no metric accents at all.⁸⁹

⁸⁷ Monody – accompanied solo song style of the 17th century

⁸⁸ Melisma – a group of pitches sung on one syllable

⁸⁹ Manuk Manukian, “Music of Armenia,” *The Garland Encyclopedia of World Music*, eds. Virginia Danielson, Scott Marcus, and D. Reynolds (Routledge, NY, 2001), vi: 727.

The Influence of Armenia on Alan Hovhaness

Although Alan Hovhaness was born and raised in the United States, his Armenian heritage influenced his music. This is seen in the music of his Armenian period and beyond. Especially, after he spent time studying the music of Komitas Vardapet.⁹⁰ Armenian influences are seen not only in the strictly musical aspects of Hovhaness's compositions, but also in the titles given to his works. He titled much of his music after mountains, alluding to the sense of "sacred" which Armenians apply to Mt. Ararat. Such works include *Mysterious Mountain*, *October Mountain*, *Mt. Belknap*, *Storm on Mt. Wildcat*, *Farewell to the Mountains*, *Macedonian Mountain Dance*, *Mountain Dance No. 2*, *Mountain of Prophecy*, *Three Journeys to a Holy Mountain (Symphony No. 20)*, *Mountains and Rivers Without End*, as well as several others.⁹¹ The inherently religious aspect of Armenian culture is also present in the titles of his works. These include *Lord Who Shall Abide in Thy Temple*, *Jesus Meek and Gentle*, *The Way of Jesus*, *How I Love Thy Law*, *Teach Me Thy Way*, *Hear My Prayer O Lord*, and many others. In addition, much of the text for his vocal compositions comes directly from the Bible, referencing religion once again.⁹² Both of these apparent influences have given Hovhaness's music a distinct and unique sound. In an interview, Charles Amirkhanian asks Hovhaness about his musical inspiration and his response was, "Well, nature is my great inspiration; I feel nature is, one might say, the other clothing of God, if one can call the force of nature 'God.'"⁹³

⁹⁰ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Alan Hovhaness, interview by Charles Amirkhanian, Berkley, CA, January 28, 1976. Transcribed by David Badagnani for Hovhaness.com

CHAPTER 3: OCTOBER MOUNTAIN, AN ANALYSIS

Alan Hovhaness wrote *October Mountain* in 1942, the same year he attended the Tanglewood Music Festival.⁹⁴ During his time at the Berkshire Center, Hovhaness may have visited the October Mountain State Forest, which was within walking distance of the event he attended. While uncertain, the name of the campground as well as the scenery may have stuck with him while composing the piece. As Hovhaness titled much of his music after places he actually visited, this is highly possible. Photos from the October Mountain are contained in figure 14.

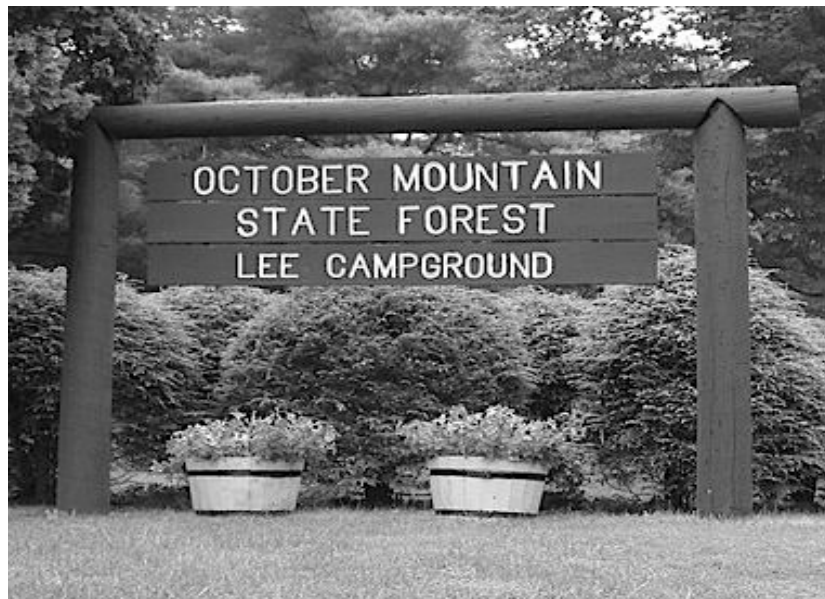


Figure 14: October Mountain State Forest – Lee, Massachusetts⁹⁵
a) Entrance b) Trail in October Mountain State Forest c) Lake within October Mountain State Forest

⁹⁴ Arnold Rosner, “Hovhaness, Alan,” *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and J. Tyrell (London: Macmillan, 2001), xi: 762.

⁹⁵ Photo of the entrance to October Mountain State Forest. Photographer unknown.

(Figure continued)



b)



c)

October Mountain is the only work Hovhaness wrote strictly for percussion ensemble.⁹⁶ Hovhaness was always very particular when it came to the instruments he selected, especially when it came to percussion. In this work he uses marimba, glockenspiel, timpani, tenor drum, bass drum, gong, and tam-tam. His music typically contains elements from Eastern cultures; this work is no different. The use of the gong and tam-tam are examples of this, as well as the compositional techniques contained in the music of India and Armenia.⁹⁷

Hovhaness generally relies on modality as the central component of his writing. Primarily interested in the minor modes, he typically chose modes that contain minor thirds rather than major thirds.⁹⁸ In this work he uses harmonic minor (Aeolian with a raised 7th), Phrygian, Dorian, as well as borrowed pitches from the Ionian mode on occasion. A technique called *jhala*, which is the rapid alternation between a melody line and the repeated tonic, can be found in the second movement.⁹⁹ Hovhaness may have learned this technique in his initial study of Indian music with Frederick Converse. In an interview with Julia Michaelayan, Hovhaness describes *jhala*:

The *jhala* comes from the word *jhalataranga*, or waves of water. The *jhalataranga* is an instrument, a very simple one in India, being made of a series of little porcelain bowls filled with different levels of water which are struck with a stick. You might play melody while the drone keeps vibrating and then the melody notes make a figure which is called *jhala* in

⁹⁶ Excluding *Bacchanale*, as its original place is the third movement of his *Symphony No. 17* (1963).

⁹⁷ Laura McShane, “Mysterious sounds of evocative, poetic beauty”: percussion in the music of Alan Hovhaness (Master’s Thesis Mus. University of California Santa Cruz, 2004), 35.

⁹⁸ Arnold Rosner, “An Analytical Survey of the Music of Alan Hovhaness” (Ph. D. Mus. diss. State University of New York at Buffalo, 1972), 38.

⁹⁹ McShane, 45.

Indian music even if it's not played on that instrument. In other words, you can play a jhala on a sitar, on a marimba or a percussion instrument. You can play it on the piano, and so on, so that it is really an effect. You handle the drone as repeated notes and the melody as single notes. You can apply that kind of figuration to melodies and it will work, so that's what jhala means. It came from an instrument, but then it came to be a style and a kind of figuration.¹⁰⁰

Hovhaness's rhythmic vocabulary remained the same throughout his career, especially as it pertained to percussion. Rhythmic ideas stemmed from his knowledge of the Indian term *tala*, referring to a repeating or cycling rhythmic pattern.¹⁰¹ Hovhaness explains, "The tala is the rhythmic structure. But I make my own talas, too. I do use some Indian talas occasionally, but I vary them in my own way and actually I have made up many talas of my own..."¹⁰² This concept is contained throughout each movement of *October Mountain*, primarily in the non-pitched percussion parts. Hovhaness also uses combinations of rhythmic length to construct form in melodic content of his compositions - typically following a short-short-long format, found in the keyboard parts of *October Mountain*.¹⁰³ Examples of this will be discussed further in the chapter.

¹⁰⁰ Julia Michaelayan, "An Interview with Alan Hovhaness," *Ararat: A Quarterly* 45, no. 1 (Winter 1971):19-31.

¹⁰¹ Laura McShane, "Mysterious sounds of evocative, poetic beauty": percussion in the music of Alan Hovhaness (Master's Thesis Mus. University of California Santa Cruz, 2004), 41.

¹⁰² Julia Michaelayan, "An Interview with Alan Hovhaness," *Ararat: A Quarterly* 45, no. 1 (Winter 1971):19-31.

¹⁰³ Arnold Rosner, "An Analytical Survey of the Music of Alan Hovhaness" (Ph. D. Mus. diss. State University of New York at Buffalo, 1972), 39.

Movement I

INTRODUCTION (measures 1-6)

The opening movement of *October Mountain* begins in a free flowing manner for six measures. This introduction is marked *senza misura* or “without measure” and is essentially a call and response between the marimba and glockenspiel. Interjections by the tam-tam in measure 3 and timpani in measure 4 add depth to the already existing sounds that lie in the high registers of the keyboard instruments. Within the introduction, Hovhaness gives the pitch content used throughout the entire movement. In these measures, the pitches sounded are contained in the chromatic scale. Although he uses the full chromatic spectrum, he does not order the pitches directly adjacent to one another. Instead, he includes leaps and skips in both directions from pitch to pitch. This allows the introduction to not sound inherently chromatic. Hovhaness was surely aware of Schoenberg’s music as well as the Second Viennese School and essentially writes an opening that is “twelve-tone” but does not follow Schoenberg’s rules. In an interview with Julia Michaelian, Hovhaness speaks of his compositional influences around the time he attended Tanglewood:

There are certain composers I have always admired very much, but I have always admired nature mostly and the music of the Orient. However, composers like Monteverdi and Handel and many other of the great Masters, ones like Mozart, Beethoven and Schubert--all of the classical composers--I have admired very much in their ways, and I have never changed from that. I have also found an affinity with a few composers of this century--from Sibelius on to Webern. Webern because of the sparseness in the use of a single note. There is a sort of Oriental spirit, an almost Japanese spirit in the best of Webern's works. His use of the

row idea I like. But I don't go along with Schoenberg.¹⁰⁴

Though Hovhaness alludes to twelve-tone composition in the introduction, the pitch center of this movement is A. Hovhaness repeats this pitch twenty-three times as a way of tonicization. This technique is common in his music in place of using functional harmony.¹⁰⁵

Intervallic relationships of steps to leaps of thirds as well as their inversions are present in much of the melodic content. For example, the opening marimba phrase begins with a half step shift from E to F, followed by a leap up a major third to A. Next there is stepwise motion to B and back and forth alteration of pitches B and A. Hovhaness then leaps a major third back down to F and moves by half step down to E. This is followed by a leap down to the D# in the octave below, which in terms of pitch relationship is only a half step away from E. The D# then leaps up a minor third to F#. This is seen in figure 15.

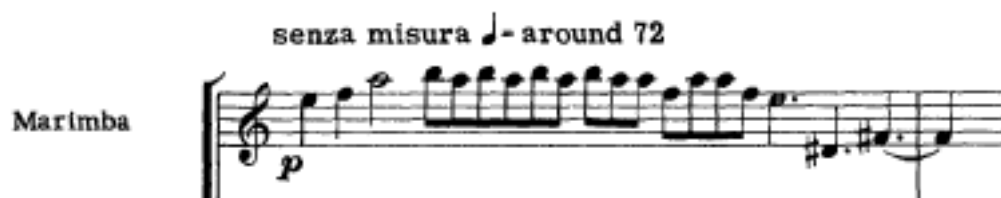


Figure 15: *October Mountain*, Mvt. I - Opening measures¹⁰⁶

These same intervallic relationships exist in the glockenspiel part. However, at the end of each glockenspiel phrase there is a tri-tone leap down from G to C#. Hovhaness uses the “tri-tone fall”

¹⁰⁴ Julia Michaelayan, “An Interview with Alan Hovhaness,” *Ararat: A Quarterly* 45, no. 1 (Winter 1971):19-31.

¹⁰⁵ Arnold Rosner, “An Analytical Survey of the Music of Alan Hovhaness” (Ph. D. Mus. diss. State University of New York at Buffalo, 1972), 39.

¹⁰⁶ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

to signal that something has ended. In this case it marks the end of the dialog between the marimba and glockenspiel in measures 1 through 2 and 4 through 5. This leaves bar six of the introduction as a pick up measure into the remaining portion of the movement. The tri-tone falls in the introduction are seen in figure 16.

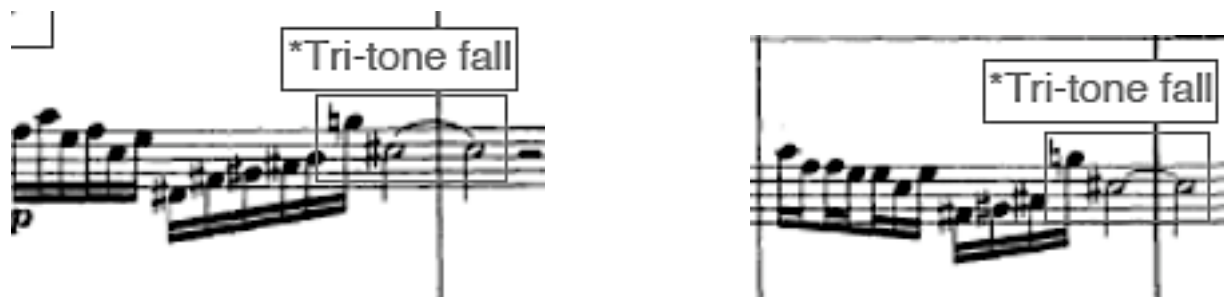


Figure 16: *October Mountain* Mvt. I - Tri-tone fall - m. 2-3, m. 5-6¹⁰⁷

Rhythmically, Hovhaness uses a short-short-long structure in the introduction, which carries throughout the rest of the first movement. This is seen in the first three, as well as the last three notes of the opening marimba phrase. In the glockenspiel part, this idea lies in the two groupings of six 16th notes followed by the C# that is held for four beats. This happens in measure 2 and similarly in measure 5. One measure before rehearsal number 1, the three groupings of 16th notes in the marimba part can be viewed in the same short-short-long pattern, however, the second grouping is slightly longer than the first. The final three notes of the introduction exemplify this same short-short-long idea. This compositional element is seen in figure 17.

¹⁰⁷ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

OCTOBER MOUNTAIN

for Percussion Sextet

I

ALAN HOVHANESS, Op. 135

The musical score for the introduction of 'October Mountain, Mvt. I' is for a Percussion Sextet. It features six parts: Marimba, Glockenspiel, Timpani (in A, E, and Pedal Timp. in F), Tensor Drum (no snares), Bass Drum, and Giant Tam Tam. The introduction is marked 'nza misura' and 'around 72'. The Marimba part begins with a short-short-long pattern. The Glockenspiel part has a melodic line. The Timpani part has sustained notes. The Tensor Drum, Bass Drum, and Giant Tam Tam parts have sustained notes. The score includes rehearsal marks and dynamics like 'p' and 'mf'.

Figure 17: *October Mountain*, Mvt. I - Introduction (short-short-long)¹⁰⁸

REHEARSAL NUMBERS 1 & 2

The remaining members of the percussion ensemble begin playing at rehearsal number 1. The meter is 2/4 and the tempo is marked quarter note equals “around 72” in contrast to the *senza misura* of the introduction. At this point the marimba finishes playing and is not heard again until the second movement. The glockenspiel becomes the primary melodic voice from rehearsal number 1 to the end of this movement and the pitch content and structure is the same as the introduction; stepwise motion followed by an upward leap of a major third and a downward leap of a tri-tone. At the climax of the movement (rehearsal number 2), the glockenspiel lands on

¹⁰⁸ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

A; further alluding to this pitch as the tonic. The final glockenspiel note is an F#. This note is used to connect the first movement to the second movement, which is centered on the pitch B. Figure 18 shows the climax on pitch A, the tri-tone fall to D#, and the final note of F# leading into the second movement.

Figure 18: *October Mountain*, Mvt. I, m. 14-27 - Climax on A, tri-tone fall to D#, and final F#¹⁰⁹

Rhythmically, rehearsal numbers 1 and 2 are much more interactive than the introduction. Each player's entrance is staggered by a quarter note for the first three measures of rehearsal number 1. The timpani, tenor drum, and bass drum contain the active rhythmic intensity that propels the movement forward. The timpani part contains a rhythmic idea or *tala*¹¹⁰ that is six and a half beats long and repeats six full times before the movement ends. Similarly, the tenor

¹⁰⁹ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

¹¹⁰ *tala* - Indian term for a cycling or repeating rhythmic pattern

Movement II

The tempo and intensity of this movement is guided by the prominent voice of the marimba. This movement begins with marimba and timpani both sounding pitches F# and B. The marimba part is marked mezzo forte and the melody is found on all of the strong beats with rapid successions of the tonic B on weaker beats; this is Hovhaness's use of *jhala*. This is contained in the marimba part displayed in figure 20.

4

II

♩ = around 88

Marimba *mf*

Glockenspiel

Timpani in F#, B *mp*

Bass Drum

Gong *mp* always let vibrate

Giant Tam Tam *mp*

Mar. *mf*

Glock. *mp* always let vibrate

Timp. *mp*

B. D. *mp*

Gong *mp*

T. T. *mp* always let vibrate

Figure 20: *October Mountain*, Mvt. II, m.1-8 - Melody on strong beats with repeated tonic on weak beats¹¹² “*jhala* in the marimba part”

The intervallic and melodic content from the previous movement continues in the glockenspiel, as if it never ended. Within the glockenspiel part there are several tri-tone falls that

¹¹² Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

Figure 22: *October Mountain*, Mvt. II, m. 14-28 - Tri-tone fall and dynamic shifts¹¹³

Figure 23: *October Mountain*, Mvt. II - Tri-tone between the keyboard parts on the downbeat of the second measure of rehearsal 6¹¹⁴

¹¹³ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

¹¹⁴ Ibid.

Hovhaness uses the timpani, bass drum, gong, and tam-tam similarly to the first movement by repeating rhythmic ideas that exist over multiple beats. The pattern used in the timpani part is just over twenty beats long. In the third repetition, the ninth and tenth beats of the idea are repeated a second time. This is likely an adjustment made with regards to the time signature change from 3/4 back to 2/4. He also uses the ninth beat of the final repetition of the *tala* to end the movement by cycling a four-note grouping. Figure 24 shows the timpani *tala* and figure 25 displays the timpani *tala* with repeated ninth and tenth beats. Figure 26 displays the cycling four-note grouping at the end of the movement.



Figure 24: Timpani *tala* from Mvt. II

Mar.

Third repetition of timpani tala - 9th and 10th beats repeated

Timp.

B.D.

Gong

T.T.

9th and 10th beats repeated

mf

mf

mf

mf

Edition Peters No. 6043

Figure 25: *October Mountain*, Mvt. II - Third repetition of the timpani part with repeated 9th and 10th beats.¹¹⁵

Mar.

9th beat of the final repetition cycling groupings of four on B

Glock.

Timp.

B.D.

Gong

T.T.

p

p

p

p

mp

mp

mp

mp

Figure 26: *October Mountain*, Mvt. II - Cycling four-note grouping in the timpani part¹¹⁶

¹¹⁵ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

¹¹⁶ Ibid.

II

Martimba
Glockenspiel
Timpant
in F# B.
Bass Drum
Gong
Giant Tam Tam

J = around 68

m.f.

mp

p

always let vibrate

Mar.
Glock.
Timp.
B.D.
Gong
T.T.

cresc. poco a poco

m.p.

fr

always let vibrate

[3]

Mar.
Glock.
Timp.
B.D.
Gong
T.T.

cresc.

m.f.

cresc.

fr

Edition Peters No. 6043

¹¹⁷ Alan Hovhanness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

Movement III

This movement features the pitched instruments in the score: marimba, glockenspiel, and timpani. It is essentially comprised of interaction between the marimba and glockenspiel parts; however, the timpani interject briefly in the middle of the movement. The marimba is the primary voice, as the glockenspiel is used to support and add color to the rhythmic motion of the marimba line. The tempo marking is quarter note equals “around 80” and the dynamics are generally soft and unchanging throughout the movement. The use of odd-metered time signatures as well as frequent meter shifts is prevalent in Hovhanness’s writing. In this case, the shifting makes the movement feel improvised. Figure 29 displays Hovhanness’s use of shifting meters.

III

♩ = around 80

Marimba

Glockenspiel

pp

Mar.

Glock.

Figure 29: *October Mountain*, Mvt. III, m. 1-8 - Shifting meters¹¹⁸

In the beginning of Movement III, Hovhanness alludes to the Phrygian mode by surrounding the E with pitches F natural and D during the second, third, and fourth groupings of 16th notes in the opening measure. This also sets up the primary harmonic functions that exist within the movement: shifting the perceived tonic from E to D and finally to A. Hovhanness shifts

¹¹⁸ Alan Hovhanness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

the tonic in this movement through the use of long sustained notes following the 16th note passages. E is the tonic from measure 1 through 16, and D is the tonic from measure 17 through 23. There is a short interjection of C in measure 24, before returning to E as tonic from measure 25 to rehearsal number 11. From rehearsal number 11 to 13 there is another shift from E to D and back to E. At rehearsal 14, pitch A becomes the tonic leading into Movement IV. Figures 30 and 31 display the tonic shifts mentioned above.

The image displays a musical score for the third movement of *October Mountain*, featuring Marimba and Glockenspiel parts. The score is divided into four systems, each with a Marimba (Mar.) and Glockenspiel (Glock.) staff. The key signature is one flat (B-flat), and the time signature is 16/8. The movement is marked 'III' at the top.

Annotations and markings include:

- System 1:** A box above the Marimba staff states: "16th note passage alluding to Phrygian Mode". A box above the Glockenspiel staff states: "Sets up harmonic shifts in the movement (E, D, and A)". The Marimba part begins with a *p* (piano) dynamic.
- System 2:** A box above the Marimba staff states: "continued long sustain notes from previous movements". A bracket labeled '7' spans measures 7 and 8. The Glockenspiel part begins with a *pp* (pianissimo) dynamic.
- System 3:** A bracket labeled '8' spans measures 8 and 9. The Marimba part begins with a *pp* dynamic. A bracket labeled '9' spans measures 9 and 10.
- System 4:** A box above the Marimba staff states: "D as tonic". The Glockenspiel part begins with a *pp* dynamic.

At the bottom left, the text "Edition Peters No. 6043" is visible.

Figure 30: *October Mountain*, Mvt. III - Phrygian mode and tonic shifts¹¹⁹

¹¹⁹ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)



Figure 31: *October Mountain*, Mvt. III - Rehearsal 14 to the end “marimba centered on pitch A”¹²⁰

The glockenspiel continues the slow moving long tones from previous movements until measure 9. Here, the glockenspiel becomes more rhythmically active with a 32nd note quintuplet on the second half of beat two. This takes place during a sustained note in the marimba part and is immediately followed by the return of long notes by the glockenspiel. Similar rhythmic injections by the glockenspiel occur in measures 19, 47, and 49. While each gesture is rhythmically distinct, they are all intervallically related, except for the final one in measure 49. The first three flourishes move upward in pitch a whole step followed by a half step; this motion extends through the completion of the rhythm. The last flourish moves down a whole step followed by a leap up of a minor third and the alternation of these intervals continue through the gesture. As the movement progresses, the long notes sounded by the glockenspiel encompass all of the pitches within the chromatic scale, just as in the opening of the entire work. This is another example of Hovhanness’s use of twelve-tone composition without strictly adhering to Schoenberg’s rules.¹²¹ Figure 32 displays the long sustains contained in the glockenspiel part and figure 33 shows the glockenspiel interjections Hovhanness uses in Movement III.

¹²⁰ Ibid.

¹²¹ In twelve-tone composition, each pitch is stated before the row can be repeated.

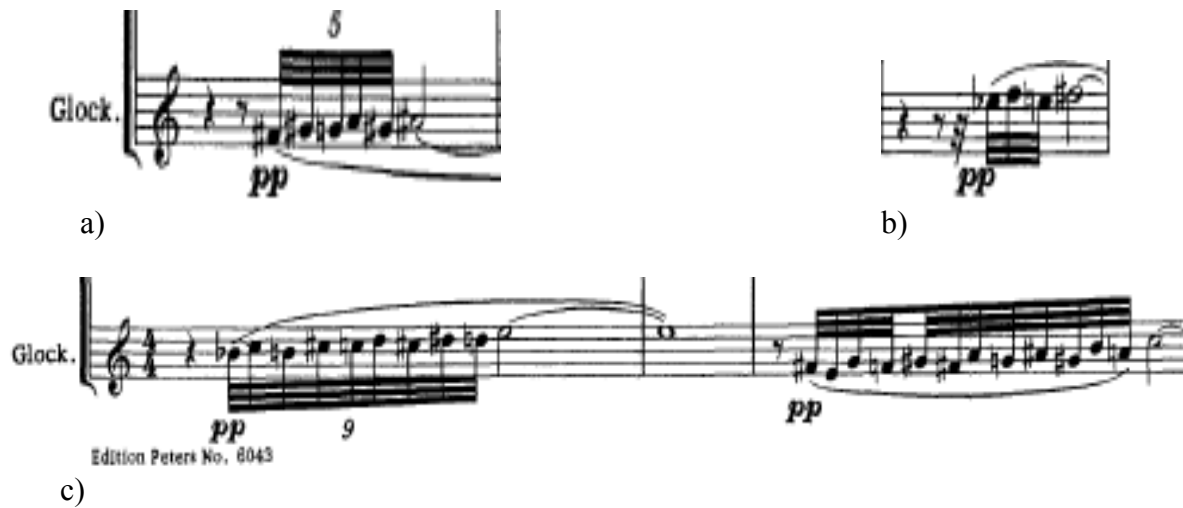


Figure 33: *October Mountain*, Mvt. III - Glockenspiel interjections - a) m. 9 b) m. 19
c) m. 47-49¹²³

Movement IV

This movement features the non-pitched percussion instruments with short interjections by the marimba and glockenspiel. Hovhaness once again uses *tala* to provide a sense of formal structure, but the rhythms here are more active. The timpani part is the most active, drawing the listener's ear to the tonic-dominant repetition. The timpani begin the movement with a twelve beat rhythmic idea repeated twelve full times, plus an altered thirteenth time to conclude the movement. The bass drum enters second and repeats an eleven beat phrase twelve times, plus an altered thirteenth repetition. The tenor drum enters in measure 3 performing a twenty-three beat pattern that is repeated six times, while the tam-tam enters in measure 4 on a twenty-six beat phrase that cycles four times. As each of these parts cycle through, they are heard together in a different way. This effect is found often in minimalism, which became popular in the 1960s. Minimalism often consists of consonant harmonies, steady pulse, stasis or gradual change. This style often utilizes repetitive musical phrases, motifs, and cells. It also includes features such as

¹²³ Ibid.

the additive process and phase shifting: the latter being more like what is seen in *October Mountain* through Hovhaness's use of *tala*.¹²⁴ Figure 34 displays the staggered entrances of *tala*.

IV

♩ = around 56

Marimba

Glockenspiel

Timpani in A, E

Tenor Drum (no snares)

Bass Drum

Giant Tam Tam

Mar.

Glock.

Timp.

Ten. Dr.

B. D.

T. T.

Edition Peters No. 0043

Figure 34: *October Mountain*, Mvt. IV, m.1-9 - Cycling *tala*¹²⁵

¹²⁴ Robert Davidson, "Riley, Terry," *Music of the Twentieth-century Avant-garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Greenwood Publishing Group, 2002), pg. 391.

¹²⁵ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

The glockenspiel enters in measure 13, essentially performing a tone row. Another row is written in the marimba part in measure 18; however, there are extra repetitions of pitches A and E. The two rows are not related through transposition or inversion. Figure 35 shows the tone row interjections contained in the glockenspiel part.

Figure 35 displays three systems of musical notation for measures 15, 16, and 17 of *October Mountain*, Mvt. IV. The staves are labeled Mar. (Marimba), Glock. (Glockenspiel), Timp. (Timpani), Ten. Dr. (Tenor Drums), B.D. (Bass Drums), and T.T. (Tom-Toms). Measure 15 shows a 'glockenspiel tone row interjection' in the Glock. staff. Measure 16 shows a 'marimba tone row interjection' in the Mar. staff. The score includes dynamic markings such as *p*, *mp*, *mf*, *f*, and *ff*. The edition is identified as Edition Peters No. 9343.

Figure 35: *October Mountain*, Mvt. IV, m. 10-21 - Glockenspiel and marimba statements of the tone row¹²⁶

¹²⁶ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

There is one final statement of the row by the glockenspiel in measures 26 and 27. Following this statement, the piece dissipates as each cycle of *tala* is completed. This movement ends with timpani, just as it began. Figure 36 shows the final interjection of the tone row in the glockenspiel part. Figure 37 displays Hovhaness's use of timpani to end the movement.



Figure 36: *October Mountain*, Mvt. IV, m. 26-27 - Final glockenspiel statement of the row¹²⁷



Figure 37: *October Mountain*, Mvt. IV, m. 36-39 - Ending¹²⁸

¹²⁷ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

¹²⁸ Ibid.

Hovhaness uses the tone row to allude back to the opening of the entire piece, where he originally states all twelve pitches. In essence, Hovhaness wrote the introduction of this work using all of the basic material he needed to construct the piece. Schoenberg calls this the *Grundgestalt* or “basic shape.” He states,

Whatever happens in a piece of music is the endless reshaping of the basic shape...There is nothing in a piece of music but what comes from the theme, springs from it and can be traced back to it; to put it more severely, nothing but the theme itself.¹²⁹

The content of this movement and the rest of this piece suggest that Hovhaness was well aware of the Twelve-tone method. This is seen in Hovhaness’s utilization of the full spectrum of chromatic pitches in the introduction as a part of the basic shape and then ordering a row here in Movement IV.

Movement V

After barely utilizing the keyboard instruments in Movement IV, Hovhaness begins the fifth and final movement with the marimba. He does not use glockenspiel in this movement; instead, he writes a second marimba part. The second part contains a three-pitch quarter note ostinato that remains persistent through the entire movement, creating a sense of stasis similar to the minimal music described in the discussion of the previous movement. Figure 38 displays the ostinato contained in the marimba 2 part.



Figure 38: *October Mountain*, Mvt. V - Marimba 2 ostinato¹³⁰

¹²⁹ Arnold Schoenberg, *Style and Idea: selected writings of Arnold Schoenberg*, (University of California Press, 1975)

¹³⁰ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

Hovhaness builds the melody in this movement by combining two minor sounding modes: B Phrygian and B Dorian. Because of this, the pitches B, C natural (from B Phrygian), D, E, F#, G, G# (from B dorian), and A are available for him to use in the melodic line. However, Hovhaness avoids using A in the melody because the G# to A motion could have the effect of tonicizing A rather than B. Instead, he uses the minor third leap from the G# to the tonic B whenever G# occurs in the melody. Figure 39 shows the tala contained in the percussion parts as well as the B Phrygian/B Dorian melody.

The image displays a musical score for the fifth movement of *October Mountain*, measures 1 through 12. The tempo is marked as quarter note = 60, with a bracket indicating a half note equals 120. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system includes staves for Marimba 1, Marimba 2, Timpani (in B, E), Pedal Timpani (in F#), Tenor Drum (no snare), and Giant Tam Tam. Marimba 1 plays a melodic line with a 'leap from G# to B' indicated. The percussion parts provide a complex rhythmic pattern (tala). The second system continues the melodic and rhythmic material, with Marimba 1 and 2 playing together. The score includes various dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and articulation like *stacc.* and *always dec. vibrato*. A measure number '18' is visible at the end of the second system.

Figure 39: *October Mountain*, Mvt. V, m. 1-12 - B Phrygian/B Dorian melody (Marimba 1) and *tala* in the percussion parts¹³¹

¹³¹ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

Hovhaness also writes a second timpani part, requiring percussion 5 must move to the 32-inch timpano to perform glissandi from F# to C natural every nineteen beats after entering in measure 7.¹³² The first timpani part enters in measure 3 with a *tala* that is twenty-three beats long. (See figure 39) In measure 26, the triplet in this part is repeated every four beats until measure 31. Here, the *tala* is altered rhythmically by added eighth notes. The altered pattern continues to the end of the piece. Figure 40 shows the altered timpani *tala* introduced in measure 38 of Movement V.



Figure 40: *October Mountain*, Mvt. V, m. 38-52 - New timpani *tala*

Hovhaness continues to use the structural element of *tala* in the tenor drum and tam-tam parts. Entering in the fourth measure the tenor drum cycles a twenty-six beat pattern. The rhythmic cycle repeats four times in the movement and is interrupted by a false entry in measure 30. Following this false entry, the opening 16th notes of the *tala* are repeated every seven beats beginning in measure 34 to 41, where the final full repetition begins. In measure 50, one more entry is stated but remains incomplete as each part dissipates to the end of the piece in measure 52. Figure 41 displays the closing of Movement V.

¹³² A switching of parts between percussion 4 and percussion 5 for this movement is discussed in Chapter 4 under performance guide.

Figure 41: *October Mountain*, Mvt. V, m. 47-52 - Diminuendo and closing¹³³

While Hovhaness does not stick to the use of purely Armenian musical elements, several theoretical characteristics of Armenian music are present *October Mountain*. Such elements include monody, expressive melodies, and the use of a tonic pedal point through the repetition of a single pitch in each movement. He also uses a metric system that includes simple, compound, and alternating meters, further showing Armenian influence.¹³⁴ In addition to the Armenian elements, Hovhaness uses twelve-tone techniques of the Second Viennese School. Schoenberg's idea of the *grundgestalt* is prevalent in the way the introduction relates to the rest of the piece. Elements of minimalism are seen in Hovhaness's use of repetition and cycling *tala*, as well as in the stasis style of his melodic writing.

¹³³ Alan Hovhaness, *October Mountain* (New York: C.F. Peters Corporation, 1957)

¹³⁴ Examples of all of these things are very evident in movement III. (See figure 31)

CHAPTER 4: SYNTHESIS AND PERFORMANCE GUIDE

October Mountain: A Performance Guide

The first considerations when programming a percussion ensemble piece are the instrumentation and the set up. The order in which the instruments are arranged is determined by many factors: instrumentation, orchestration, whether or not there will be a conductor, and even the works that precede and follow the piece you wish to program. All of these factors must be considered; however, the deciding factor should be based on the piece of music alone. This will provide the best set up in which to accurately perform the work according to the composer's intentions.

Figure 42 is a suggested set up for *October Mountain* that will allow for the best representation of the work, as the piece suggests the continuous flow of music from the opening movement to the end. It is this author's opinion that grouping the instruments in this manner allows for constant flow from movement to movement. I believe that performing the piece this way is more effective. However, this is not necessarily Hovhaness's wish, as he does not indicate in the score that movements of the piece be performed attacca.

Suggested Set Up:

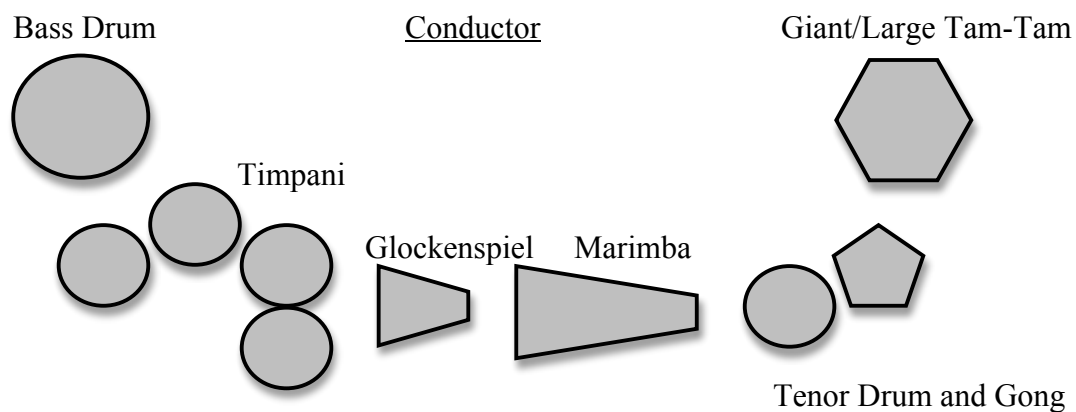


Figure 42: *October Mountain* Suggested Set Up

October Mountain is written for six players, and as the piece progresses, some of the players are required to change instruments as well as share with each other. For example, in Movement II, there is no tenor drum part but there is a gong, so someone must cover this part. As the conductor, instinctively one would assume that the tenor drum player should play the gong part since the tenor drum is not played during the movement. However, Hovhaness actually requires the bass drum player to play gong in the second movement and the tenor drum player to switch to bass drum. Changing instruments from movement to movement does not allow for the seamless performance that I believe Hovhaness intended. Instead, the part assignments create a distraction, as the players must change instruments on stage between movements. One way to alleviate this would be to set up an extra bass drum and tenor drum for the percussion 4 and 5 parts. However, I believe the suggested set up along with swapping the parts of percussion 4 and 5 during the second and fifth movement is a better solution. This is because none of the players will need to move to another set up on stage during the performance.

Movement I

As the opening six measures of the movement are marked “*senza misura*,” the conductor should cue each entrance, taking into account the elision that should occur between the sounds of each instrument. In order for this to be effective, the marimba player must roll each note that is a quarter note in length and longer. Examples of this are shown in figure 43. Rolls should also be applied to the long notes written in Movement III.



Figure 43: *October Mountain*, Mvt. I - Rolls on notes a quarter note in length and longer in the marimba part

The conductor must cue the glockenspiel entrance in measure 2 once the F# is sounded by the marimba, then the tam-tam after the C# in the glockenspiel. As the sound of the tam-tam is decaying, the marimba must be cued again, followed by the timpani once the A is heard in the marimba part. During the decay of the timpani glissando, the second glockenspiel entrance can be cued, followed by the final marimba entrance of the movement once the C# in the glockenspiel part is sounded. Rehearsal number 1 must also be cued with the overlap of the D# sounded at the end of the final marimba entrance. From rehearsal number 1 to the end of the movement, each player begins the *tala* Hovhannes assigns. Here, the conductor is responsible for the glockenspiel entrances and the crescendo and diminuendo of the entire group. During the last three or four measures, a slight *accelerando* may be added in order to perform the next movement immediately after the end of the first. Alternatively, the first movement could end as written with a quick start of the second movement as soon as all players are ready. Figure 44 shows conductor cues that need to take place from rehearsal number 1 to the end of Movement I.

3

Mar. [1] ♩ - around 72

Glock. conductor cue glockenspiel melody

Glock. conductor cue each tala entrance

Timp. in A, E

Ten. Dr.

B.D.

T.T.

Editions Pimera No. 6043

Figure 44: *October Mountain*, Mvt. I - Conductor cues, rehearsal number 1 to the end

Movement II

In this movement, Hovhaness writes the primary rhythmic/melodic content in the marimba part, treating it as the lead voice of the ensemble. The entire ensemble should follow the expressiveness of the marimba player. The melody is on strong beats of the marimba part; leaving a 16th note rest on beat two at the end of each phrase. The performer is responsible for communicating the phrasing, as the phrase markings are not initially included in the score. Figures 45 and 46 are examples of the phrasing in the opening eight measures of the second movement. Figure 45 displays the drone pitch or tonic, both above and below the melody in the first two phrases, while Figure 46 is a realization of the phrasing utilizing slur markings where Hovhaness intended the phrases to be recognized.



Figure 46: *October Mountain*, Mvt. II – Opening two phrases with phrase markings

The sticking chosen to perform the *jhala* is important to consider when performing this piece. There are basically two ways to stick the marimba part. No matter which is chosen by the performer, the phrasing as seen in figure 46 should always be conveyed to the listener. These stickings are displayed in figure 47.



Figure 47: *October Mountain*, Mvt. V - Stickings

In this movement, Hovhaness assigns bass drum to percussion 4 and gong to percussion 5. While Hovhaness has possibly done this to give the players a chance to play different instruments, the seamless structure of the work cannot be achieved in this way. This is the first movement in which percussion 4 and 5 should switch parts. Percussion 4 will need to add the gong to their set up. The tempo at the end of Movement II may be altered to allow for a seamless connection into the next movement. In this case there can be a slight *ritardando* during the last few measures of Movement II leading into Movement III.

Movement III

The writing in Movement III is similar to the introduction with regards to the dialogue between the glockenspiel and marimba. Therefore, this movement could be conceived with a *senza misura* feeling rather than strictly in time at quarter note equals “around 80.” Hovhaness may have intended this movement to create a sense of stillness, as if one were meditating or trying to quiet the mind. The performers should aim to convey this stillness musically by allowing the long tones in the marimba and glockenspiel parts to stand out, while other rhythmic interjections take place as a contrasting element. Between Movements III and IV is where the first real break in the piece could occur, allowing the audience to process the music they have heard thus far.

Movement IV

In Movement IV, Hovhaness uses the non-pitched percussion instruments as prominent voices and writes short twelve-tone interjections in the keyboard parts. The primary concerns of the conductor in this movement are to keep the pulse, cue the entrance of each *tala*, cue the keyboard interjections, and to guide the dynamic changes throughout the movement.

Movements III and IV resemble the Movement I in a larger sense. This is because of Hovhaness's primary use of the keyboards in Movement III and for his use of the non-pitched instruments in Movement IV. Structurally this is similar to the introduction, followed by rehearsal numbers 1 and 2. The performers should aim to convey this structure in their performance.

Movement V

There may be a short pause to allow for the decay of the final timpani note of the previous movement. However, it should not last more than one or two extra seconds before beginning the final movement, continuing the concept of a seamless performance. There are also two instrument changes that must happen prior to the beginning of Movement V; the glockenspiel player must move over to share the marimba with the marimba 1 player, and the bass drummer must move to the 32" timpano to perform glissandi throughout the entire movement. The switching of the percussion 4 and 5 parts, as well as the suggested set up, will allow for a smooth transition from one instrument to the next without much delay between the fourth and fifth movements. In fact, the move can be executed during the decay of the final timpani note in Movement IV.

Hovhaness provides phrase markings in the melody line contained in the marimba part; however, these can be considered micro phrases as he marks the end of larger phrases by a full measure of rest. While the marimba player must convey the phrase markings Hovhaness wrote, thinking on a larger scale will allow the shorter phrases to flow into the completion of each larger phrase, as seen in figure 48.

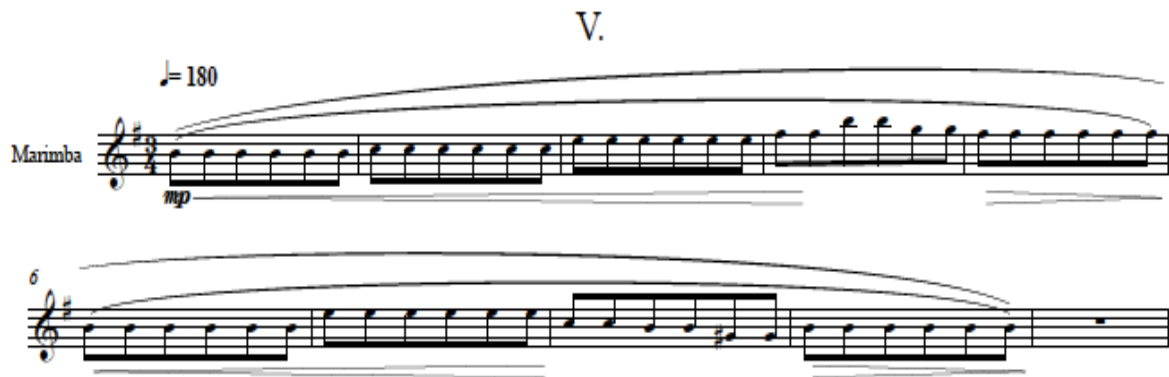


Figure 48: *October Mountain*, Mvt. V – opening two short phrases with extra slur markings to indicate one long phrase

Following this guide will allow for a more meaningful performance of *October Mountain*, while also providing a heightened understanding of the work in context with the information from the previous chapters. The set up as well as performance suggestions allow for the most seamless and continuous interpretation of the piece.

CONCLUSION

October Mountain (1942) by Alan Hovhaness is a standard work in the percussion ensemble literature. Almost 72 years after being written, the piece continues to be performed. This is a significant amount of time considering composers had only begun to write for the idiom during the 1920s. *October Mountain* has been disregarded in research and analysis, making this study absolutely necessary. By taking a critical look at Hovhaness, his compositional styles, and his cultural heritage, a better understanding of this piece is revealed. Performers, conductors, and pedagogues may now perform, conduct, and teach this work with a fuller understanding of the compositional structure Hovhaness uses in *October Mountain*. Since *October Mountain* is strictly a percussion ensemble work, the writing exemplifies his writing style for percussion and the compositional techniques used can be identified in his band and orchestra works that utilize a percussion section. Hovhaness has only contributed a couple of works to the percussion ensemble literature, however he has written a large amount of chamber works that include percussion instruments. While this document specifically studies *October Mountain*, there are still many pieces in his catalog that deserve to be studied by percussionists as well as other instrumentalists.

As the literature for percussion ensemble continues to grow and the performance idiom continues to thrive, study and analysis must be done on all significant works in the developmental history of the percussion ensemble. This kind of research will help us better understand early compositions for the idiom as well as their composers, revealing the evolution in composition for percussion ensemble from the 1920s to now.

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APPENDIX 1: LIST OF CHAMBER WORKS

List of Alan Hovhaness's Chamber Works that Include Percussion

<u>TITLE</u>	<u>INSTRUMENTATION</u>	<u>YEAR</u>
<i>October Mountain Op. 135</i>	6 percussionists	1942
<i>Anahid Op. 57</i>	flute, english horn, trumpet, timpani, percussion, and strings	1944
<i>Invocations to Vahaken Op. 54</i>	piano and percussion	1945
<i>Sonata "Hakhpat" Op. 54/2</i>	piano and percussion	1945
<i>Sosi (The Forest of Prophetic Sound) Op. 75</i>	violin, piano, horn, timpani, giant tam-tam, and strings	1948
<i>Khaldis Op. 91</i>	piano, 4 trumpets, and percussion	1951
<i>Upon Enchanted Ground Op. 90/1</i>	flute, harp, tam-tam, and cello	1951
<i>Orbit No. 1 Op. 90/2</i>	flute, harp, celeste, and tam-tam	1952
<i>Suite Op. 99</i>	violin, piano, and percussion	1952
<i>Glory to God Op. 124</i>	soprano, alto, SATB choir, brass, and percussion	1954
<i>koke no niwa Op. 181</i>	english horn, clarinet, harp, and percussion	1954
<i>The Flowering Peach Op. 125</i>	clarinet, saxophone, harp, and percussion	1954
<i>To the God Who Is in the Fire Op. 146</i>	tenor, TTBB, and percussion	1956
<i>Sextet Op. 164</i>	recorder, percussion, and string quartet	1958
<i>Symphony No. 16 "Korean Kayageum" Op. 202</i>	strings and Korean percussion	1962
<i>Symphony No. 17 "Symphony for Metal Orchestra" Op. 203(a)/Bacchanale</i>	6 flutes, 3 trombones, and percussion	1962
<i>Mysterious Horse Before the Gate Op. 205</i>	trombone and percussion	1963
<i>Fantasy on Japanese Woodprints Op. 211</i>	xylophone and orchestra/piano	1964

<i>The World Beneath the Sea No. 1 Op. 133</i>	clarinet, harp, percussion, and double bass	1965
<i>The World Beneath the Sea No. 2 Op. 133/2</i>	saxophone, harp, and 3 percussionists	1965
<i>Sextet Op. 108</i>	violin and 5 percussionists	1967
<i>Requiem and Resurrection Op. 224</i>	brass and percussion	1968
<i>Nagooran Op. 237</i>	double bass and percussion	1971
<i>Hermes Stella Op. 247</i>	piano and tam-tam	1971
<i>Firdausi Op. 252</i>	clarinet, harp, and percussion	1972
<i>The Hermit Bell-Ringer of the Tower Op. 256</i>	male voices, flute, and chimes	1972
<i>Septet Op. 295</i>	flute, clarinet, bass clarinet, trumpet, trombone, double bass, and percussion	1976
<i>Starry Night Op. 384</i>	flute, harp, and xylophone	1979
<i>Symphony No. 40 Op. 324</i>	brass, timpani, and orchestra	1979
<i>Symphony No. 43 Op. 334</i>	oboe, trumpet, timpani, and orchestra	1979
<i>Lake Winnepesaukee Op. 363</i>	flute, oboe, cello, 2 percussion, and piano	1982
<i>Killer of Enemies Op. 383</i>	flute, clarinet, trumpet, trombone, percussion, violin, and double bass	1983
<i>Mountain Under the Sea Op. 392</i>	alto saxophone, timpani, vibraphone, tam-tam, and harp	1984
<i>Sno Qualmie Op. 416</i>	clarinet, timpani, chimes, harp, and double bass	1984

APPENDIX 2: RECORDINGS OF OCTOBER MOUNTAIN

Manhattan Percussion Ensemble

MP3 Collection iTunes 2010: The Complete 1960 Uriania Recordings

Date: January 1, 1960

Conductor/Director: Paul Price

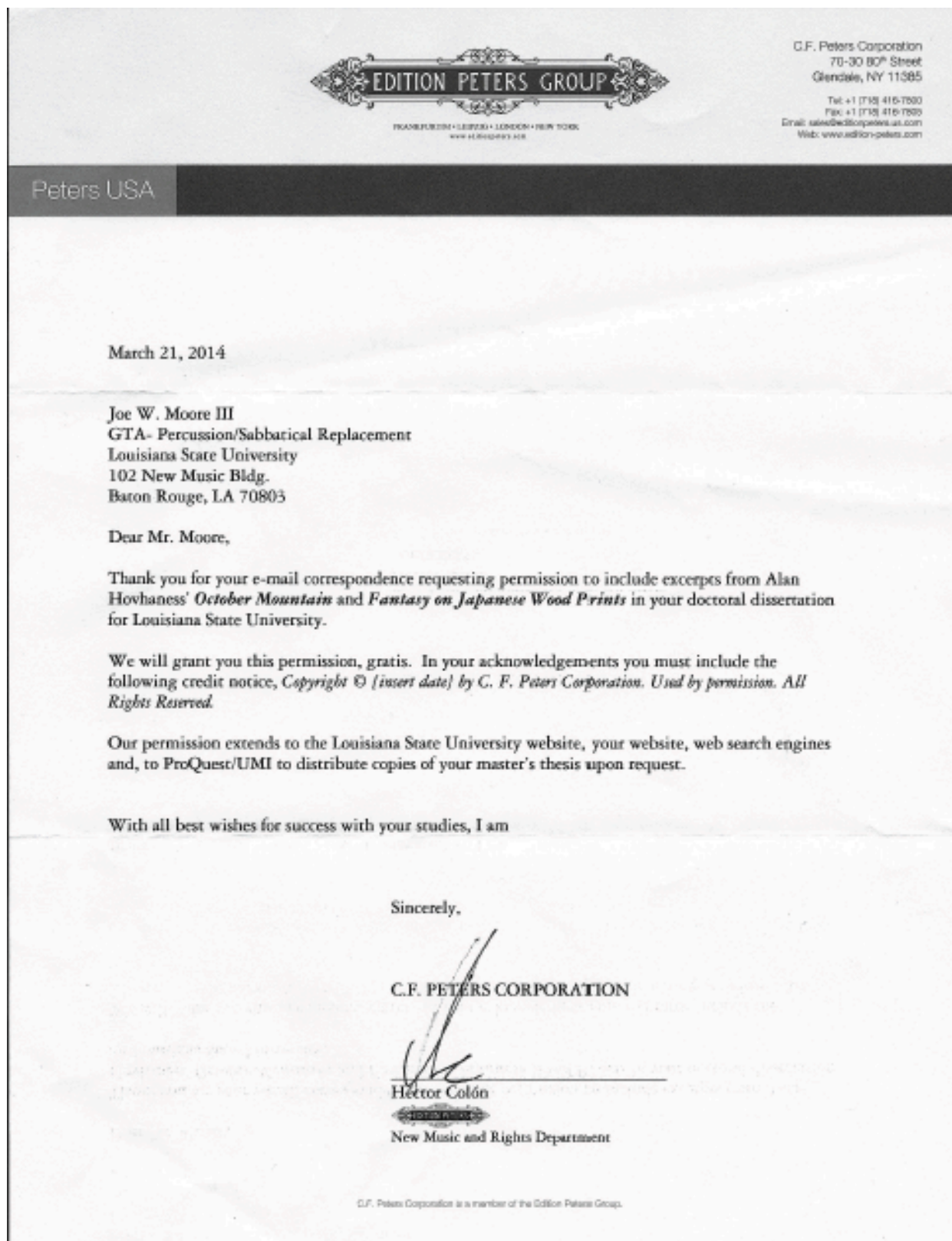
University of Michigan Percussion Ensemble

Compact Disc: Historic Works for Percussion Ensemble (1931-1942)

Date: January 27, 2004

Conductor/Director: Tom Siwe and Michael Udow

APPENDIX 3: LETTERS OF PERMISSION



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April 10, 2014



Joe Moore
9989 Burbank Dr. Apt. 77
Baton Rouge, LA 70810

RE: MYSTERIOUS MOUNTAIN, Alan Hovhaness

Dear Joe,

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Sincerely,

Kevin McGee
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VITA

Joe W. Moore III (b.1986) completed his undergraduate work at the University of Central Florida in Orlando, FL. He earned his Master's degree from the University of South Carolina in Columbia, SC and is currently in pursuit of the Doctor of Musical Arts degree in percussion performance with a minor in music composition at Louisiana State University in Baton Rouge, LA. Moore has studied percussion with Dr. Brett Dietz, Troy Davis, Dr. Scott Herring, Jim Hall, Jeff Moore, and Kirk Gay. His composition teachers include Dr. Dinos Constantinides, Dr. Brett Dietz, and Dr. Jay Batzner.

Joe performs as a member of the Omojo Percussion Duo with percussionist Oliver Molina. They have performed on concert stages at Southeastern University (Lakeland, FL), Stetson University (Deland, FL), the University of Central Florida (Orlando, FL), Clemson University (Clemson, SC), the University of South Carolina (Columbia, SC), North Greenville University (Greenville, SC), and Louisiana State University (Baton Rouge, LA).

As a composer his music has been performed and premiered by several performing ensembles across the United States. Such ensembles include Hamiruge – The LSU Percussion Group, the University of South Carolina Percussion Ensemble, the Kansas State University Percussion Ensemble, the University of Central Florida Percussion Ensemble, as well as several other university and high school ensembles. Most recently, percussionist Brett William Dietz included Moore's *Five Pieces for Solo Glockenspiel* on his latest solo album. C. Alan Publications and Innovative Percussion Publications publish Joe's music. His self-published manuscripts can be found at www.joewmooreiii.com.

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